



HARMONY HANK'S

Harmonica Budget
of
Famous Melodies

FOR HARMONICA WITH PIANO
Including Quartets Without Piano

by "Hank" Evans

CARL FISCHER
INC.

62 Cooper Square, New York 3

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.75•

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Scale of C (Two Octaves)

Lower Octave

Note Names: (Letters)

C D E F G A B

Holes: $\frac{4}{4}$ $\frac{4}{5}$ $\frac{5}{5}$ $\frac{5}{6}$ $\frac{6}{6}$ $\frac{6}{7}$ $\frac{7}{7}$

Syllable Names: Do Re Mi Fa Sol La Si("Ti")

Upper Octave

C D E F G A * C

Holes: $\frac{7}{8}$ $\frac{8}{8}$ $\frac{8}{9}$ $\frac{9}{9}$ $\frac{10}{10}$ $\frac{10}{10}$

Do Re Mi Fa Sol La Do

*) The seventh tone B (Si or "Ti") is not produced in the upper octave.

Harmonicas are made in several different keys, C, D, F, G, etc. In this collection numbers will be found for harmonicas in C and G. In playing on either the C or the G harmonica, follow the hole indications with the B and D signs.

HARMONY HANK'S HARMONICA BUDGET

Famous Airs, Operatic Gems, Patriotic Songs, and Dance Tunes.
Including full instructions on how to play each tune.

for
HARMONICA with PIANO ACCOMPANIMENT
(Also 3 Quartets without Piano)
by
"HANK" EVANS

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NEW YORK
CHICAGO

How to Play the Harmonica

THE standard harmonica has ten single holes along the mouthpiece, each controlling two reeds, one which responds in blowing and the other in drawing. In playing, the harmonica is held in the left hand, with the low sounding tones to the left. The right hand may be used for tremolo effect.

As the instrument is inserted in the mouth between the teeth, it is customary for the lips to enclose four holes; the tongue is applied firmly against the mouthpiece to close the three holes at the left, leaving only the upper hole at the right open. This tongue action is very important, as it operates to set off the playing hole from the other three

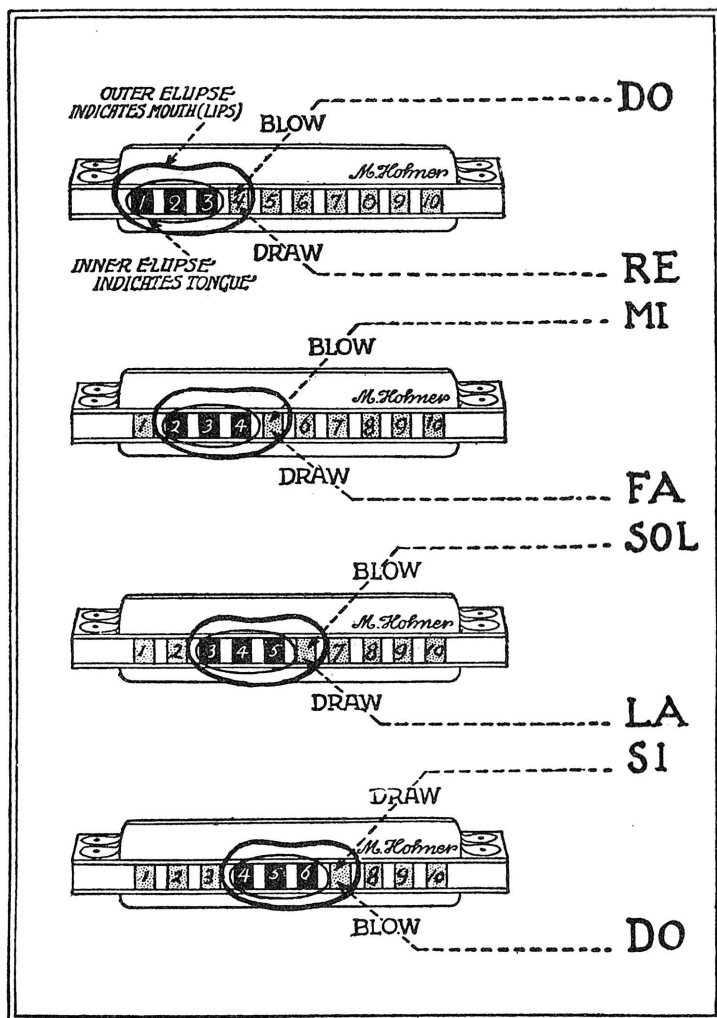
holes enclosed by the lips.

The diagram shows position of mouth and tongue, with tones as produced.

The beginner should first blow the *key note* and then learn to play the succeeding scale tones.

Place the harmonica in the mouth, with the lips enclosing the four holes at the extreme left; 1, 2, 3, 4. Holes 1, 2, and 3 are not used in scale playing, so the tongue is firmly applied to stop them. *Blow* gently, and the air entering hole 4 gives the note *Do* (C). If more than one note sounds the tongue has not been properly applied, or more than four holes are covered by the lips. A little practice will bring about correct adjustment to produce the single note *Do* (C), which is the *key note* of the scale.

When this note is clearly sounded by *blowing*, draw in the breath and the single tone *Re* (D), second note of the scale responds.



Practice blowing and drawing alternately until *Do* and *Re* can be accurately produced.

Then shift the mouth one hole higher toward the right, the lips enclosing 2, 3, 4, 5, the tongue stops 2, 3, 4, leaving only 5 open. *Blow* gently and the tone *Mi* (E), third note of the scale responds; *draw* and the tone *Fa* (F), fourth note of the scale responds.

Shift mouth to right, tongue stops 3, 4, 5, *blow* in 6 for *Sol* (G), fifth tone *draw* for *La* (A), sixth tone.

Shift mouth to the right, lips enclosing 4, 5, 6, 7, tongue stopping 4, 5, 6, leaving 7 open. Here a change occurs in order of blowing and drawing. *Draw* first and the tone *Si* or "Ti" (B), seventh note of the scale responds; *blow* and the tone *Do* (C), upper octave of the *key note* responds, completing the scale.

The remaining holes 8, 9, 10 are used to complete a scale in the higher octave; they are indicated in the music staff notation following.

Andante Cantabile

P. Tschaikowsky

(Harmonica in C)

p

p

pp

pp

rall.

rall.

Fingering numbers for Harmonica: B 8, B 7, D 8, B 8, B 7, D 8, B 8, B 9, B B D 5 6 6, B 7, B B D 5 6 6, B 8, D 8.

Fingering numbers for Harmonica: D 7, D 6, D 7, B 7, D 7, B 7, D 8, B D B 8 8 7, D 6, D 7, B 7.

Fingering numbers for Harmonica: D 8, B 8, B 7, B 8, B 7, D 8, B 8, B 7, D 8, B 9, B B D 5 6 6.

Fingering numbers for Harmonica: B 7, B B D 5 6 6, B 8, D 8, B 7, B B D 5 6 6, B 7, B D B 6 6 7, B 8, D B B 7 7 8.

Fingering numbers for Harmonica: B 9, B 8, B B D 6 7 7, B 8, D B B 7 7 8, B 9, B B D 8 9 10, B 10.

Nibelungen March

Richard Wagner

(Harmonica in C)

ff

B 9 B 9 B 9 B 9 B 9 B 6 B 6 B 7 B 4 B 5

ff

B 6 B 7 B 8 B 7 B 8 B 9 B 6

B 6 B 6 B 7 B 4 B 5 B 6 B 7 B 8 B 7 B 8

1 Last time

B 6 B 6 B 7 B 8 B 7 B 7

ff

p

D 6 D 6 B 7 D 7 D 6 D 9 D 6 B 6 D 5 B 7 B 7

p

D 8 B 7 D 8 B 8 B 9 B 7 B 7 B 8 D 8 B 7 D 10
 D 8 B 8 D 9 B 9 B 8 D 9 B 8 D 8 B 7 B 8 B 6 B 6
 D. S. al Fine

(Harmonica in G)
Moderato

Humoresque

Dvorak

B 4 D 4 B 4 D 4 B 5 B 6 D 6 B 6 D 6 D 7 D 8 B 7 D 7 D 8 B 7 D 6
 B 6 B 6 D 6 B 7 D 6 B 5 D 4 B 4 D 4 D 4 D 4 B 5 B 6 D 6 B 6
 D 6 D 7 D 8 B 7 D 7 D 8 D 6 B 6 B 6 B 6 D 7 D 6 B 5 B 4 B 4 B 4 D 4

mf

Chords and fingering numbers for measures 1-4:

- Measure 1: B₅, B₈, D₈, D₈, B₇
- Measure 2: B₇, D₇, D₆, D₆, B₆
- Measure 3: B₆, D₅, B₆, D₆, B₅, D₄, B₅, D₅
- Measure 4: B₆, D₅, B₆, D₆, B₅, D₄, B₅, D₅

mf

Chords and fingering numbers for measures 5-8:

- Measure 5: B₅, D₄, B₄
- Measure 6: B₄, D₄
- Measure 7: B₅, B₈, D₈, D₈, B₇
- Measure 8: B₇, D₇, D₆, D₆, B₆

rall. *p a tempo*

Chords and fingering numbers for measures 9-12:

- Measure 9: B₆, D₅, B₆, D₆, B₅, D₄, B₅, D₅
- Measure 10: B₅, B₆, D₄
- Measure 11: B₄, D₄, B₄, D₄, B₅, B₆, D₆, B₆
- Measure 12: B₄, D₄, B₄, D₄, B₅, B₆, D₆, B₆

rall. *a tempo*

Chords and fingering numbers for measures 13-16:

- Measure 13: D₆, D₇, D₈, B₇, D₇, D₈, B₇, D₆
- Measure 14: B₆, B₆, D₆, B₆, B₇, D₆, B₆, B₅
- Measure 15: B₆, B₆, D₆, B₆, B₇, D₆, B₆, B₅
- Measure 16: B₆, B₆, D₆, B₆, B₇, D₆, B₆, B₅

Chords and fingering numbers for measures 17-20:

- Measure 17: B₄, D₄, B₄, D₄, B₅, D₅, B₆, D₆
- Measure 18: D₆, D₇, D₈, B₇, D₇, D₈, B₇, D₆
- Measure 19: B₆, B₆, D₆, B₆, B₇, D₆, B₆, B₅
- Measure 20: B₄, D₄, B₄, D₄, B₅, D₅, B₆, D₆

Then You'll Remember Me

from "The Bohemian Girl"

7

(Harmonica in G)
Moderato

Balfe

p

B 6 D 6 D 7 D 9 D 9 D 9 B 8 D 8 B 7 B 7 D 7 D 6 B 7 D 7 D 8

B 7 B 6 D 6 D 7 D 9 D 9 D 9 B 8 D 8 B 7 B 7 D 7 D 6 D 6 B 8 D 8

mf

B 6 B 6 B 8 D 8 D 7 B 6 B 6 D 6 D 7 B 7 D 8 B 6 B 8 B 8

B 8 D 7 B 7 D 8 D 7 D 7 D 7 B 6 D 6 D 7 D 9 D 9 D 9 B 8 B 8 D 8 B 7 B 7 D 7

f

D 6 B 7 D 7 B 7 D 7 B 6 B 9 D 9 B 8 D 8 B 7 B 6 D 6 B 6 B 8 D 8 B 7

The Old Refrain

(Harmonica in G)
Moderato

Fritz Kreisler

The musical score is written for a harmonica in G, with a tempo of Moderato. It is arranged in five systems, each containing a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. Fingerings are indicated by numbers 1-10 below the notes. Dynamics include piano (p), tenuto (ten.), and a final section marked rall. e dim. (rallentando e diminuendo).

System 1: Treble staff begins with a piano (p) dynamic. Bass staff has a piano (p) dynamic. Fingerings: B 6, B 7, B 8, D 9, B 8, B 8, B 8, B 6, B 8, D 8, B 7, D 8, D 10, D 10, B 9, B 9, D 9, B 8, B 6, D 6, D 7.

System 2: Treble staff continues the melody. Bass staff continues the accompaniment. Fingerings: B 8, B 6, B 7, B 8, D 9, B 8, B 8, B 8, B 6, B 8, D 8, B 7, D 8, D 10, D 10, B 9, B 9, D 9, B 8, D 8, B 7, B 8, B 8, B 8.

System 3: Treble staff continues the melody. Bass staff continues the accompaniment. Fingerings: B 8, D 8, D 8, B 8, D 7, D 8, D 8, D 8, D 9, B 8, B 8, D 8, B 7, B 8, B 8, B 8, B 9, B 7, D 7, B 7, D 8.

System 4: Treble staff continues the melody. Bass staff continues the accompaniment. Fingerings: D 8, D 7, D 7, D 7, D 8, B 7, B 7, B 8, D 7, D 6, D 8, B 6, B 7, B 8, B 9, B 9, B 9, B 9, B 9, B 8, D 8, D 10, D 10, D 8. Tenuto (ten.) markings are present over the final notes of the system.

System 5: Treble staff continues the melody. Bass staff continues the accompaniment. Fingerings: B 9, B 9, B 8, D 10, B 8, B 6, B 7, B 8, B 9, B 9, B 9, B 9, B 8, D 8, D 10, D 8, B 9, B 9, B 7, D 10, D 7, B 7. Tenuto (ten.) markings are present over the final notes of the system. The section concludes with a *rall. e dim.* (rallentando e diminuendo) marking.

Scenes That Are Brightest

9

from the Opera "Maritana"

Wm Wallace

(Harmonica in G)
Allegretto moderato

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including triplets. The piano accompaniment in the grand staff features a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. Chord symbols are placed below the treble staff: B9, B8, B10, B9, B8, B6, B7, B9, B8, D8, D7, D7, D9.

Second system of musical notation. The treble staff continues the melody. Chord symbols below the treble staff: D10, B9, B9, B8, B10, B9, B8, B6, B7, B9, B8, D8, B6, D7, B8.

Third system of musical notation. The treble staff continues the melody. Chord symbols below the treble staff: B7, B5, D6, D7, B7, D7, B5, B7, D7, D6, D7, B5, D6, D7, B9.

Fourth system of musical notation. The treble staff continues the melody. Chord symbols below the treble staff: B9, B8, B10, B9, B8, B6, B7, B9, B8, D8, D7, D8, D9, D10, B9, B9.

Fifth system of musical notation. The treble staff continues the melody. Chord symbols below the treble staff: B9, B8, B10, B9, B8, B7, B8, D10, B9, B6, D7, B7, B8, B8, B9, B9, D10, B9, B9, B10. The system includes dynamic markings: *cresc.* and *f*.

O Belle Nuit

BARCAROLE

(Harmonica in C)

from "Tales of Hoffman"

J. Offenbach

Moderato

m.p

The musical score for 'The Rose Tree' is presented in three systems. The first system is for the vocal part, marked 'Moderato' and 'mp' (mezzo-piano). It features a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody begins with a whole rest, followed by a half note B-flat, and then a series of eighth notes: D, D, B-flat, B-flat, D, D, B-flat, and B-flat. The second system is for the piano accompaniment, marked 'p' (piano). It consists of a grand staff with treble and bass clefs, a key signature of one flat, and a 6/8 time signature. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The third system continues the piano accompaniment, maintaining the same rhythmic and harmonic structure.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The second system continues the vocal melody and the piano accompaniment. The third system shows the vocal melody and the final measures of the piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords that support the vocal melody. The score is written in 2/4 time and includes a key signature of one flat (B-flat).

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody and piano accompaniment for the first line of the song. The second system continues the melody and accompaniment for the second line. The third system shows the final line of the song, ending with a double bar line. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a steady eighth-note bass line. The vocal melody is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal staff.

The musical score is for a piece titled "Obbligato Melody". It is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) at the bottom. The top staff contains a melodic line with various intervals and rests. Below the notes in this staff are letters (B, D) and numbers (6, 7) indicating fingerings. The grand staff at the bottom features a complex accompaniment with many beamed sixteenth notes in the right hand and simpler chords or single notes in the left hand. The piece is marked "Obbligato" in the upper right corner.

[illegible]

fp
 B₆ B₆ D₇ D₆ B₆ B₆ D₇ D₆
sf
 B₆ B₆ B₅ B₅ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅
 B₅ B₅ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅ B₆
cresc. *mf*
 D₄ B₅ D₅ B₅ D₅ B₆ B₆ D₇ B₇ D₈ B₈ D₈ B₇ D₇ B₇ D₆
cresc. *mf*
p *dim. e rall.* *pp*
 B₆ D₆ D₇ B₇ B₇ B₈
p *dim. e rall.* *pp*
 B₆ D₆ D₇ B₇ B₇ B₈

Anvil Chorus

from "Il Trovatore"

Verdi

*(Harmonica in C)**Maestoso e marcato*

The musical score for the Anvil Chorus from "Il Trovatore" by Giuseppe Verdi, featuring a harmonica in C. The score is in 4/4 time and consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets. The vocal line consists of a series of notes, mostly eighth and sixteenth notes, with some rests. The score includes various musical notations such as dynamics (*f*, *ff*), articulation (accents, slurs), and fingerings. The key signature is one sharp (F#), and the time signature is 4/4.

System 1: *f* (piano). Chords: B8, B8, B8, D8, B7, D6, B6, D7, D8, D9.

System 2: Chords: B8, B7, B8, B8, B8, B8, D7, B6, D6, D7, D8, D9.

System 3: Chords: B8, B7, B8, B8, D8, D7, B7, D6, D7, B5, B5, D6, D7.

System 4: *f* (piano). Chords: B7, B7, D7, B7, D8, B8, B8, D8, B8, D9, B9, D9, B8, B5, D6, D7.

System 5: *ff* (pianissimo). Chords: B7, B7, D7, B7, D8, B8, B8, D8, B8, D9, B9, D9, B7, B7.

The Irish Washerwoman

13

(Harmonica in G)

First system of musical notation. The treble clef staff contains a melody in G major (one sharp) and 6/8 time. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Below the treble staff are fingerings: B 9, D 9, B 8, B 7, B 7, B 6, B 7, B 7, B 8, B 7, B 8, B 9, D 9, B 8, D 9, D 8, D 8, B 6, D 8, D 8. The piano accompaniment is in the grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a simple bass line.

Second system of musical notation. The treble clef staff continues the melody. Notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Fingerings: D 9, D 8, D 9, D 10, B 9, D 9, B 8, B 7, B 7, B 6, B 7, B 7, B 8, B 7, B 8, B 9, D 9, B 8. The piano accompaniment continues with chords and a bass line.

Third system of musical notation. The treble clef staff continues the melody. Notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Fingerings: D 9, B 8, D 9, D 8, B 9, D 9, B 8, B 7, B 7, B 7, B 7, B 8, B 7, B 8, B 8, B 7, B 6, B 7, B 7. The piano accompaniment continues with chords and a bass line.

Fourth system of musical notation. The treble clef staff continues the melody. Notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Fingerings: B 8, B 7, B 8, B 8, D 8, B 7, D 8, D 7, D 7, B 6, D 7, D 7, D 8, D 7, D 8, D 8, B 7, D 7. The piano accompaniment continues with chords and a bass line.

Fifth system of musical notation. The treble clef staff continues the melody. Notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Fingerings: D 6, B 7, B 7, B 6, B 7, B 7, D 5, B 7, B 7, B 5, B 7, B 7, D 9, B 8, D 9, D 8, B 9, D 9, B 8, B 7, B 7, B 7. The piano accompaniment continues with chords and a bass line.

March from "Aida"

Verdi

(*Harmonica in G*)

(Harmonica in G)

f

f

mf

cresc.

B 7 D B D B B B B D B B D B
 8 6 8 8 8 8 8 9 7 8 8 7

D B B D B B D B B D B B B B B
 8 8 8 7 8 8 8 8 8 8 8 7 7 7 7

The Chimes of Normandy

(Harmonica in C)

Planquette

B B B B D D D D D B B B B B D D B D D B B B B B D D
 7 6 7 6 6 5 8 7 8 7 6 5 6 7 8 8 8 5 6 7 8 6 7 6 7 6 6 5

D D D D B B D B B D D B D B B D D B D D B
 8 7 8 7 6 7 6 8 7 8 9 8 8 7 6 6 7 7

B B B B B D D B D D B B D D B B D B B D D B D B
 5 6 7 8 8 8 5 6 7 8 6 6 6 7 7 7 6 8 7 8 9 8 8 7

The Wearing of the Green

(Harmonica in G)

The musical score for "The Wearing of the Green" is presented in five systems. Each system includes a harmonica melody line and a piano accompaniment. The key signature is G major (one sharp), and the time signature is 2/4. Fingerings and breath marks are indicated for the harmonica part.

System 1: The harmonica melody begins with a key signature change to G major. The piano accompaniment provides a steady harmonic support.

System 2: This system includes a first ending (marked '1') and a second ending (marked '2'). The harmonica melody features a sequence of eighth and sixteenth notes.

System 3: The melody continues with a series of eighth notes, and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

System 4: The harmonica part includes a key signature change to E major (two sharps) for a brief section before returning to G major. The piano accompaniment follows the melodic changes.

System 5: The final system concludes the piece with a series of eighth notes in the harmonica and a final chord in the piano.

Dixie

17

(Harmonica in C)

The musical score for 'Dixie' is presented in six systems. Each system consists of a melody line with fingerings and a piano accompaniment. The fingerings are indicated by numbers 1-8 below the notes. The piano accompaniment features chords and single notes in the right and left hands.

System 1:

Melody: B B B B D B D B B B B D D D B D B B D B D
 6 5 4 4 4 4 5 5 6 6 6 5 6 6 6 6 6 6 6 6 7 7 8

System 2:

Melody: B B B B B D B B B B B B B
 8 7 6 7 6 5 6 4 5 4 6 5 4 6

System 3:

Melody: B B D B D B D D D D D B B B D B
 7 8 8 7 6 7 6 8 6 8 6 7 8 8 7

System 4:

Melody: D D B D B B B B B D B B D D
 6 7 7 7 6 5 7 5 5 4 5 4 5 4 5

System 5:

Melody: B B B B D B B B B D B B B B D B
 5 6 8 7 8 7 5 4 5 4 5 5 6 8 7 8 7

The Arkansas Traveller

(Harmonica in C)

The musical score for "The Arkansas Traveller" is presented in six systems. Each system consists of a harmonica line and a piano accompaniment. The harmonica line includes fingerings (numbers 1-8) and notes (B, D) for the instrument in C. The piano accompaniment is written for treble and bass staves, featuring a steady bass line and chords in the right hand.

System 1:

Harmonica: B 6, B 7, D 8, B 8, B 7, D 6, D 6, B 6, B 6, B 7, B 7, D 8, D 8, B 8, B 8

System 2:

Harmonica: D 8, B 8, D 8, B 7, D 6, B 6, B 7, D 8, B 8, B 7, D 6, D 6, B 6, B 6, B 7, B 6

System 3:

Harmonica: B 7, D 7, B 7, B 6, D 6, B 7, B 6, D 5, B 5, B 4, D 4, B 4, B 8, D 9, B 9, B 8, B 9, D 9, D 8, D 9

System 4:

Harmonica: B 8, B 7, B 8, D 8, D 7, B 6, B 7, B 7, D 8, D 8, B 8, D 8, B 8, B 7, D 8, B 8, D 8, B 9

System 5:

Harmonica: B 9, B 8, B 9, D 9, B 8, D 8, B 8, D 8, B 8, D 8, B 6, B 7, D 7, B 7, D 6, B 6, D 7, B 6, B 5, B 5, B 4, D 4, B 4

Old Zip Coon

(Turkey in the Straw)

19

(Harmonica in C)

First system of musical notation. The treble staff contains a melody with notes and fingerings: B D B D B D B D B D B D B D B D B D B D B D. The bass staff contains a piano accompaniment with chords and single notes. The key signature is one flat (B-flat) and the time signature is 2/4.

Second system of musical notation. The treble staff continues the melody with notes and fingerings: B D D B D B D B D B B D B B B B B D. The bass staff continues the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4.

Third system of musical notation. The treble staff includes first and second endings, marked with '1' and '2'. The melody notes and fingerings are: B B B B B D B B B B B B B B B. The bass staff continues the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4.

Fourth system of musical notation. The treble staff continues the melody with notes and fingerings: B B B B D D D D D D D D B B B B B. The bass staff continues the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4.

Fifth system of musical notation. The treble staff includes first and second endings, marked with '1' and '2'. The melody notes and fingerings are: B B B B D B D B B B B B D B B B B B B B. The bass staff continues the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4.

Yankee Doodle

(Harmonica in C)

Harmonica part (Notes and Fingerings):

B 6, B 7, B 7, D 8, B 8, B 7, D 8, D 7, B 7, B 7, D 8, B 7, D 7, B 7, B 7, D 8, B 9, D 8, B 7, D 7, B 6, D 7, B 7, D 8, B 9, D 8, B 7, D 7, B 6, D 7, B 7, D 8, B 7, B 7

The Girl I Left Behind Me

(Harmonica in G)

Harmonica part (Notes and Fingerings):

D 10, B 9, B 8, D 9, B 8, D 8, B 7, D 8, B 7, D 6, B 6, B 7, B 7, B 7, D 8, B 8, D 9, B 9, B 8, D 10, B 9, B 8, D 9, B 8, D 8, B 7

Jingle Bells

21

(Harmonica in G)

The musical score for "Jingle Bells" is written for a harmonica in G major. It consists of five systems of music, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The notes are written in a simplified manner, with fingerings indicated by numbers 1-9. The key signature is one sharp (F#). The time signature is 2/4. The score includes various musical notations such as notes, rests, and bar lines.

System 1:

Treble: B 6, B 6, B 8, D 8, B 7, B 6, B 6, B 8, D 8, B 7, D 6, D 6, D 8, B 8, D 7, D 7

System 2:

Treble: B 9, B 9, D 9, D 8, B 8, B 6, B 8, B 8, D 8, B 7, B 6, B 6, B 8, D 8, B 7, D 6, D 6, D 8, B 8, D 8

System 3:

Treble: B 9, B 9, B 9, B 9, D 10, B 9, D 9, D 8, B 7, B 8, B 8, B 8, B 8, B 8, B 8, B 8, B 8, D 8, B 8

System 4:

Treble: D 9, D 9, D 9, D 9, D 9, B 8, B 8, B 8, B 8, D 8, D 8, B 8, D 8, B 9, B 8, B 8, B 8, B 8, B 8, B 8

System 5:

Treble: B 8, B 9, B 7, D 8, B 8, D 9, D 9, D 9, D 9, D 9, B 8, B 8, B 8, B 8, B 9, B 9, D 9, D 8, B 7

My Old Kentucky Home

(Harmonica in G)

Moderato

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 8/8. The voice part is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The score is divided into three measures. The first measure contains the first line of the song, the second measure contains the second line, and the third measure contains the third line. The lyrics are written below the voice staff. The piano accompaniment provides a harmonic and rhythmic foundation for the voice. The score is presented in a clear, professional layout with standard musical notation.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff, the lyrics 'The Rose Tree' are written. The second system continues the melody and includes a piano accompaniment in bass clef. The third system shows the continuation of the melody and piano accompaniment. The score is divided into two measures by a double bar line. The first measure is marked with a '1' and the second with a '2'. The piano accompaniment features a simple harmonic pattern in the bass line.

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*pp*) dynamic marking. The melody consists of eighth and quarter notes, with a final measure containing a quarter rest. The piano accompaniment is in treble clef, also with a key signature of one sharp. It features a series of chords, some of which are marked with numbers 9, 8, 10, 7, and 6, likely indicating fingerings or specific chord qualities. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal line ending with a quarter rest and the piano accompaniment concluding with a final chord. The overall structure is a simple, melodic piece with a clear harmonic accompaniment.

[illegible]

Hail, Hail, The Gang's All Here

23

(Harmonica in G)

Moderato

Chords and fingerings for the first system:

Harmonica: B8, B8, D8, D8, B7, B6, B6, D7, B6, D6, B6, B6, D7, B6, D6, B6

Piano: f

Chords and fingerings for the second system:

Harmonica: B8, B8, D8, D8, B7, B6, B6, D7, B7, D8, B9, B7, B6, B6, B6, B7

Piano: mf

Old Folks At Home

(Swanee River)

(Harmonica in C)

Andante moderato

Chords and fingerings for the first system:

Harmonica: B5, D4, B4, B4, D4, B4, B7, D6, B7, B6, B5, B4, D4, B5, D4, B4, B4

Piano: p

Chords and fingerings for the second system:

Harmonica: B7, B7, D6, B7, B6, B5, B4, D4, D4, D4, B4, D7, B7, D8, B6, B6, D6, B7

Piano: mf

Chords and fingerings for the third system:

Harmonica: B7, D6, D5, D6, B6, B5, D4, B5, D4, B4, B7, D6, B7, B6, B5, B4, D4, D4, D4, B4

Piano: mf

Believe Me If All Those Endearing Young Charms

(Fair Harvard)

(Harmonica in C)

p

p

mf

mf

rall. *a tempo*

rall. *a tempo*

B *D* *B* *D* *B* *B* *B* *D* *D* *B* *B* *D* *D* *B* *D* *B* *D*

B *D* *B* *D* *B* *B* *B* *D* *D* *B* *B* *D* *D* *B* *D* *B* *D*

B *B* *B* *D* *B* *D* *B* *B* *D* *B* *B* *B* *B* *B* *B* *B* *B*

D *D* *D* *B* *D* *D* *B* *D* *B* *D* *B* *D* *B* *B* *D* *B* *D*

B *D* *B* *B* *B* *B* *D* *D* *B* *B* *D* *D* *B* *B* *B* *D* *B* *D* *B*

Annie Laurie

25

(Harmonica in C)

Andante

The musical score for "Annie Laurie" is written for Harmonica in C and piano. It is in 4/4 time and marked Andante. The score consists of five systems, each with a vocal line and a piano accompaniment. The piano part includes harmonic numbers for the harmonica. The score is marked with dynamics: p (piano), mf (mezzo-forte), and p (piano).

System 1: The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F#4, a quarter note E4, a half note D4, a quarter note C4, and a half note B3. The piano accompaniment starts with a half note G3, followed by a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, a half note G3, a quarter note F#3, a quarter note E3, a half note D3, a quarter note C3, and a half note B2. The harmonica part is marked with the following numbers: B5, D4, B4, B4, B7, D7, D7, D6, D6, B6, B5, B5, D4, B4.

System 2: The vocal line continues with a half note D4, a quarter note C4, a quarter note B3, a half note A3, a quarter note G3, a quarter note F#3, a half note E3, a quarter note D3, a quarter note C3, a half note B2, a quarter note A2, and a half note G2. The piano accompaniment continues with a half note G3, followed by a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, a half note G3, a quarter note F#3, a quarter note E3, a half note D3, a quarter note C3, and a half note B2. The harmonica part is marked with the following numbers: D4, B5, D4, B4, B4, B7, D7, D7, D6, D6.

System 3: The vocal line continues with a half note B6, a quarter note A6, a quarter note G6, a half note F#6, a quarter note E6, a quarter note D6, a half note C6, a quarter note B5, a quarter note A5, a half note G5, a quarter note F#5, a quarter note E5, a half note D5, a quarter note C5, and a half note B4. The piano accompaniment continues with a half note G3, followed by a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, a half note G3, a quarter note F#3, a quarter note E3, a half note D3, a quarter note C3, and a half note B2. The harmonica part is marked with the following numbers: B6, B5, D4, B4, B4, B6, B7, B7, D8, D8.

System 4: The vocal line continues with a half note B8, a quarter note A8, a quarter note G8, a half note F#8, a quarter note E8, a quarter note D8, a half note C8, a quarter note B7, a quarter note A7, a half note G7, a quarter note F#7, a quarter note E7, a half note D7, a quarter note C7, and a half note B6. The piano accompaniment continues with a half note G3, followed by a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, a half note G3, a quarter note F#3, a quarter note E3, a half note D3, a quarter note C3, and a half note B2. The harmonica part is marked with the following numbers: B8, B6, B7, B7, D8, D8, B8, B8, D8.

System 5: The vocal line continues with a half note B7, a quarter note A7, a quarter note G7, a half note F#7, a quarter note E7, a quarter note D7, a half note C7, a quarter note B6, a quarter note A6, a half note G6, a quarter note F#6, a quarter note E6, a half note D6, a quarter note C6, and a half note B5. The piano accompaniment continues with a half note G3, followed by a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, a half note G3, a quarter note F#3, a quarter note E3, a half note D3, a quarter note C3, and a half note B2. The harmonica part is marked with the following numbers: B7, D7, D6, B7, D6, B6, B5, B5, D4, B4, B7, B5, D4, B4, B4.

Star-Spangled Banner

(Harmonica in C)

The musical score for "Star-Spangled Banner" is written for a harmonica in C and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each with a harmonica staff and a piano staff. The harmonica part is marked with dynamics *f*, *p*, *f*, and *ff*, and includes a crescendo and a rallentando. The piano accompaniment is marked with dynamics *f* and *p*. The score includes fingerings and fingering numbers for both parts.

System 1: The harmonica part begins with a forte (*f*) dynamic and a key signature change to one sharp. The piano accompaniment also begins with a forte (*f*) dynamic. The harmonica part includes a key signature change to one sharp and a tempo change to 2/4.

System 2: The harmonica part continues with a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic. The harmonica part includes a key signature change to one sharp and a tempo change to 2/4.

System 3: The harmonica part continues with a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic. The harmonica part includes a key signature change to one sharp and a tempo change to 2/4.

System 4: The harmonica part concludes with a fortissimo (*ff*) dynamic and a rallentando. The piano accompaniment concludes with a fortissimo (*ff*) dynamic and a rallentando.

*) NOTE: The proper melody tone (F#) is not playable on the harmonica, therefore a chord tone (D) is substituted in the harmonica part while the melody is played by piano.

Old Black Joe

27

(Harmonica in C)

Sheet music for "Old Black Joe" featuring a Harmonica in C. The music is written in 2/4 time and includes piano (*p*) and forte (*f*) dynamics. The score is organized into four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). Chord symbols are provided below the notes.

System 1: *p*
Chords: B₄, B₅, D₅, B₆, B₆, B₆, D₆, B₇, D₇, D₆, B₆

System 2:
Chords: B₄, B₅, D₅, B₆, B₆, B₆, D₆, B₆, D₅, B₅, D₄, B₄, B₅, D₅

System 3:
Chords: B₆, B₆, B₆, D₆, B₇, D₇, D₆, B₆, B₇, D₇, B₇, D₈, D₇, B₇, D₆, B₆, D₆

System 4: *p*
Chords: B₅, D₄, B₄, B₆, B₅, B₆, B₆, B₅, B₆, B₆, B₆, D₆, B₇, D₇, D₆

America

(Harmonica in G)
Moderato

mf

B B D D B D B B D B D B D B B B B

7 7 8 7 7 8 8 8 9 8 8 7 8 7 7 7 9 9 9

mf

B D B D D D D D B D B D B D B D D B D B

9 9 8 9 9 9 9 8 8 8 9 8 8 7 8 9 9 10 9 8 8 7

Drink To Me Only With Thine Eyes

(Harmonica in G)
Andantino

p

B B B D D B D B D B D B D B B B B B

8 8 8 9 9 9 9 8 8 9 9 7 9 8 8 7 7 9 9 8 9 10 9

mf

B D B D D D D D B D B D B D B D D B D B

9 9 8 9 9 9 9 8 8 9 8 8 7 8 9 9 10 9 8 8 7

p

rall. e dim.

B B B B B D B B D B B D B B B B B B

9 8 9 9 9 10 9 9 9 8 8 8 8 9 9 9 9 8 8 9 9 7 9 8 8 7

p

rall. e dim.

How Can I Leave Thee

(Harmonica in C)
Moderato

p

B 8 B 7 D 6 B 6 B 7 D 8 B 7 D 8 B 6 B 6 B 6 D 6 B 6 D 6 D 9 B 8 D 8 B 8 D 8 B 6

D 8 B 8 D 8 B 7 D 6 B 6 B 8 D 9 B 8 D 6 B 8 D 6 B 6 D 6 B 6 D 6 D 9 B 8 D 8 D 6 D 7 B 7

Nearer My God, To Thee

(Harmonica in G)

B 8 D 8 B 7 B 7 D 6 D 6 B 6 B 7 B 8 D 8 B 8 D 8 B 7 B 7 D 6 D 6 B 6 B 7 D 7 D 7 B 7

B 9 D 10 B 9 B 9 B 9 B 9 D 10 B 9 B 9 D 8 B 8 D 8 B 7 B 7 D 6 D 6 B 6 B 7 D 7 D 7 B 7

The Last Rose of Summer

(Harmonica in G)
Andante moderato

p

B₄ D₄ B₅ B₇ D₇ D₆ B₆ B₆ B₅ B₄ D₄ B₅ B₆ B₅ D₄ B₄ B₄ B₄ D₄

p

B₅ B₇ D₇ D₆ B₆ B₆ B₅ B₄ D₄ B₅ B₆ B₅ D₄ B₄ B₄ B₆ B₅

B₇ D₇ D₆ B₆ B₆ B₅ B₆ B₅ B₇ D₇ D₆ D₇ D₆ D₇ B₇ B₄ D₄

cresc.

B₅ B₇ D₇ D₆ B₆ B₆ B₅ B₄ D₄ B₅ B₆ B₅ D₄ B₄ B₅ B₄ D₄

cresc.

p *rall.*

B₅ B₈ D₈ B₇ D₆ B₆ B₅ B₄ D₄ B₅ B₆ B₅ D₄ B₅ D₄ B₄ B₄

p *rall.*

Love's Old Sweet Song

(Harmonica in G)

Andante

First system of music for Love's Old Sweet Song, featuring a melody line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked Andante. The melody line includes fingerings: B 7, B 7, B 7, B 7, B 7, B 7, D 7, D 7, D 7, D 7, D 8, D 8, D 8, D 8, D 8, D 8, B 8, B 8, D 8, B 8.

Second system of music, continuing the melody and piano accompaniment. The melody line includes fingerings: B 8, D 8, B 8, D 9, D 9, D 9, B 9, D 9, B 9, B 9, D 9, D 9, B 9, B 9, B 9, D 8, D 8, B 8, D 9, B 8, D 8, D 7.

Third system of music, featuring a tempo change to Lento. The melody line includes fingerings: B 7, D 7, B 7, D 8, B 8, B 8, D 8, B 8, D 9, D 9, B 9, D 7, D 7, D 6, B 6. The piano accompaniment includes a ritardando (rit.) marking. The tempo is marked Lento.

Fourth system of music, continuing the melody and piano accompaniment. The melody line includes fingerings: B 6, D 6, D 7, D 9, B 8, B 8, D 8, B 8, D 8, B 8, D 8, D 8, D 8, B 6, D 6, B 7, D 7, B 9.

Fifth system of music, featuring a tempo change to rallentando (rall.). The melody line includes fingerings: B 6, D 6, D 7, D 9, B 8, B 8, D 8, B 8, D 9, D 9, B 8, D 8, B 7, B 8, D 8, B 7, D 8, B 7. The piano accompaniment includes a rallentando (rall.) marking.

Auld Lang Syne

(Harmonica in G)
Moderato

Harmonica melody (treble clef):

Chords (below notes):

System 1: B₆, B₇, B₇, B₇, B₈, D₈, B₇, D₈, B₈, B₇, B₇, B₈, B₉, D₁₀, D₁₀, B₉, B₈, B₈, B₇

System 2: D₈, B₇, D₈, B₈, D₈, B₇, D₆, D₆, B₆, B₇, D₁₀, B₉, B₈, B₈, B₇, D₈, B₇, D₈, D₁₀

System 3: B₉, B₈, B₈, B₉, D₁₀, D₁₀, B₉, B₈, B₈, B₇, D₈, B₇, D₈, B₈, B₇, D₆, D₆, B₆, B₇

La Paloma

(The Dove)

(Harmonica in C)
Con brio

Harmonica melody (treble clef):

Chords (below notes):

System 1: B₆, B₆, B₅, D₅, B₆, D₆, D₇, B₇, D₆, D₇, B₆, D₅, D₈

System 2: D₈, B₈, B₇, D₈, D₇, B₇, D₇, D₆, B₆, D₅, B₅, B₆, B₆

O Mari!

(Neapolitan Song)

(Harmonica in C)
Valse moderato

System 1:

Vocal: B_6 B_6 B_6 B_6 B_6 B_7 D_8 B_7 D_6 D_7 B_6 B_6 D_6

System 2:

Vocal: D_6 D_6 D_7 D_7 D_7 B_6 D_6 D_7 B_7 D_8 D_7 B_7 D_7 D_6

System 3:

Vocal: D_6 D_6 D_7 D_7 D_7 D_7 B_7 D_8 D_6 D_7 D_6 B_6 B_7 D_8 B_7 D_6 D_7

System 4:

Vocal: B_6 B_7 D_8 B_8 B_8 B_8 B_8 B_8 B_9 B_8 D_9 B_8 D_8 D_9

System 5:

Vocal: D_8 B_8 B_7 D_6 D_7 B_6 D_8 B_8 B_7 B_7 D_8

Aloha Oe

(Hawaiian Song)

(Harmonica in C)

Andante moderato

mf

First system of musical notation for 'Aloha Oe'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melody in 4/4 time, marked *mf*. Below the notes are fingerings: B 6, B 7, B 8, D 8, B 7, D 7, B 7, D 6, B 6, B 8, D 8, B 6, D 8, D 8, D 9, B 8, D 8, B 6, B 7. The piano accompaniment starts with a *mf* dynamic and features a rhythmic pattern in the right hand and a bass line in the left hand.

Second system of musical notation. The vocal line continues with the melody, marked *p* at the end. Fingerings below the notes: B 8, D 8, B 7, D 7, B 7, D 6, B 6, B 6, D 6, D 6, D 8, B 7, D 7, B 8, D 8, B 7, B 6. The piano accompaniment continues with the same rhythmic pattern, marked *p* at the end.

Third system of musical notation. The vocal line continues with the melody. Fingerings below the notes: D 6, B 7, D 9, D 6, B 6, B 7, B 8, B 7, D 7, D 6, D 7, B 7, D 8, D 8, D 9, D 9, B 8, B 7, B 6. The piano accompaniment continues with the same rhythmic pattern.

Fourth system of musical notation. The vocal line concludes with two endings, marked 1 and 2. Fingerings below the notes: D 6, B 7, D 9, D 6, B 6, B 7, B 8, B 7, D 7, B 7, B 8, D 8, D 7, B 7, B 6, B 7. The piano accompaniment concludes with the same rhythmic pattern.

The American Bugler

MARCH

M. L. Lake

(Harmonica in G)

ff

B D B D D B B B B B B B D D B B D B

7 8 8 9 8 9 6 6 6 6 6 6 6 7 7 9 8 8

ff

B B D B D D B D B D B

7 8 8 7 7 6 8 7 7 6 6 6 6 7 7

Imita-

D B B D B B D D D D D D B B

8 9 7 8 8 9 8 7 8 6 8 6 8 6 7

ff

tion of toy Trumpet

B B

8 8 8 7 8 9 6 6 8 9 8 9 8 9 8 7 7 7 7 7 7 7 7 7 9 6 6 6 6 6 6 6 6 6 7

B B

8 8 8 8 9 6 6 9 7 7 7 7 7 7 8 8 8 8 9 8 8 7 8 9 6 6 6 9 8 8 7

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal melody line (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The melody is written in a simple, folk-like style with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Below the melody line, the lyrics are written in a stylized font, with some words in all caps and some in lowercase. The first system covers the first two lines of the song, and the second system covers the next two lines, ending with a double bar line.

Lead Kindly Light

(*Harmonica in G*)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal melody in G major, 3/4 time, marked *p*. The melody consists of 16 measures, with the final measure being a whole note. Below the melody, the corresponding chords are listed: B6, B7, D8, B8, B8, D8, B7, D9, B7, D6, B6, B7, D7, B7, D8, B6, B7, D8. The second system shows the piano accompaniment, also in G major, 3/4 time, marked *p*. The piano part consists of 16 measures, with the final measure being a whole note. The accompaniment features a steady eighth-note bass line and a treble line with chords and single notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the first line of the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The second system contains the continuation of the vocal melody and the second line of the piano accompaniment. The piano part includes a piano (*p*) dynamic marking and a key signature change to two sharps (F# and C#) in the final measure.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staff, the lyrics 'The Rose Tree' are written in a stylized, decorative font. The second system consists of two staves, both with a treble clef and a key signature of one sharp. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment. The lyrics 'The Rose Tree' are repeated under the second system. The score is printed on aged, slightly yellowed paper.

Blue Bells of Scotland

(Harmonica in C)

Andante moderato

B 6 B 7 D 7 D 6 B 6 D 6 D 7 B 7 B 5 B 5 D 5 D 4
 B 4 B 6 B 7 D 7 D 6 B 6 D 6 D 7 B 7
 B 5 B 5 D 5 D 4 B 4 B 6 B 5 B 4 B 5 B 6 B 7 D 6 D 7 B
 D 7 B 6 D 6 D 8 B 6 D 6 D 7 B 7 D 7 D 6 B 6 D 6 D B 7
 B 5 B 5 D 5 D 4 B 4 B 6 B 4

We're Tenting To-night

(Harmonica in C)

Andante

p

B B B D B D D D B B B B D D B B B
6 8 8 8 7 7 6 6 6 6 6 5 5 5 5 6

B B B D D B B B D D D B B
8 8 7 6 6 6 6 6 7 7 6 6 7

B B B B B D B D D D D B B D D B B D B D D
6 6 6 6 6 5 6 6 6 6 6 6 6 6 7 7 8 8 8 8 7 6 6

D D B B B B D B B B B B D D D D
6 6 7 7 8 8 8 8 7 6 6 6 6 6 6 6

B B B B D D B B B B D D B
6 6 6 6 6 7 7 6 6 6 6 6 7 7

Solomon Levi

(Harmonica in C)

Allegro moderato

mf

B B B B B B B B B D D D D D D

6 6 6 6 6 6 6 6 6 6 6 6 6 6

D D D D D D D D D B B B D B B

7 7 7 7 7 7 7 6 6 6 6 6 6 6

B B B B B B B D D D D D D

6 6 6 6 6 6 6 6 6 6 6 6 6 6

D D D D D D D B B B D D B

7 7 7 7 7 7 6 6 6 6 6 7 7

B D D B D B B D B D D D D D D B

 8 7 7 7 6 8 8 8 7 7 6 8 6 6 7 6

D B D B D D B B B B B B B B B D D D D

 8 8 8 7 7 6 6 6 6 6 6 6 6 6 6 6 6 6 6

D D D D D D D D D D B B D D

 6 6 7 7 7 7 7 7 7 7 6 6 6 6 6 6

B B B B B B B B B D D D D

 6 6 6 6 6 6 6 6 6 6 6 6 6 6

D D D D D D D B B B D B

 6 6 7 7 7 7 7 7 6 6 6 6 7 7

The Battle Cry of Freedom

(Rally 'Round the Flag, Boys)

(Harmonica in C)

Allegro moderato

First system of musical notation. The treble clef staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a piano accompaniment with chords and single notes. Fingering numbers are written below the treble staff notes.

Fingering: B 7, D 8, B 8, B 8, B 8, D 8, B 7, D 6, D 7, B 7, B 7, B 7, D 7, D 6.

Second system of musical notation. The treble clef staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a piano accompaniment with chords and single notes. Fingering numbers are written below the treble staff notes.

Fingering: B 6, B 6, D 5, B 5, B 6, B 7, D 8, B 8, D 8, B 7, D 8.

Third system of musical notation. The treble clef staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a piano accompaniment with chords and single notes. Fingering numbers are written below the treble staff notes.

Fingering: B 8, B 8, B 8, D 8, B 7, D 6, D 7, B 7, B 7, B 7, D 7, D 6.

Fourth system of musical notation. The treble clef staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a piano accompaniment with chords and single notes. Fingering numbers are written below the treble staff notes.

Fingering: B 6, B 6, D 5, B 5, B 6, B 7, B 8, D 8, B 7, B 9.

First system of musical notation (measures 1-4). The vocal line consists of eighth and quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Vocal line notes and lyrics: B 9, B 8, D 9, B 9, D 10, B 9, B 9, B 8, D 9, B 9.

Second system of musical notation (measures 5-8). The vocal line continues with eighth and quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Vocal line notes and lyrics: B 9, B 8, D 9, B 9, D 10, B 9, B 9, B 8, B 7, D 8, B 7, D 8.

Third system of musical notation (measures 9-12). The vocal line continues with eighth and quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Vocal line notes and lyrics: B 8, B 8, B 8, D 8, B 7, D 6, B 7, B 7, B 7, D 7, D 6.

Fourth system of musical notation (measures 13-16). The vocal line continues with eighth and quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Vocal line notes and lyrics: B 6, B 6, D 5, B 5, B 6, B 7, B 8, D 8, B 7.

Just Before the Battle, Mother

(Harmonica in C)

Andante moderato

mf

First system of musical notation. The treble clef staff contains a melody with notes B, D, B, B, B, D, D, D, D, B, D, B, B, D, B. The bass clef staff contains a piano accompaniment. Fingering numbers are written below the treble staff notes: 7, 8, 8, 6, 7, 7, 7, 6, 7, 7, 8, 7, 8, 8, 7.

Second system of musical notation. The treble clef staff contains a melody with notes B, D, B, B, B, D, D, D, D, B, D, B, B, D, B. The bass clef staff contains a piano accompaniment. Fingering numbers are written below the treble staff notes: 7, 8, 8, 6, 7, 7, 7, 6, 7, 7, 8, 7, 8, 8, 7.

Third system of musical notation. The treble clef staff contains a melody with notes B, B, D, B, D, B, D, B, D, B, D, B, D, B, B. The bass clef staff contains a piano accompaniment. Fingering numbers are written below the treble staff notes: 8, 8, 9, 8, 8, 7, 6, 7, 8, 8, 8, 7, 7, 6, 6, 6.

Fourth system of musical notation. The treble clef staff contains a melody with notes B, D, B, B, B, D, D, D, D, B, D, B, B, D, B. The bass clef staff contains a piano accompaniment. Fingering numbers are written below the treble staff notes: 7, 8, 8, 6, 7, 7, 7, 6, 7, 7, 8, 7, 8, 8, 7.

In The Evening By The Moonlight

Quartet for four harmonicas in C or G, etc.

45

Andante

1st Tenor part

2nd Tenor part
(Melody)

Baritone part

Bass part

First system of musical notation for four harmonica parts. The notation includes treble clefs and a key signature of one sharp (F#). The parts are labeled 1st Tenor, 2nd Tenor (Melody), Baritone, and Bass. Fingerings are indicated by numbers 1-10 below the notes.

1st Tenor part: B 8, D 9, B 9, B 9, B 9, B 9, B 9, D 9, B 8, D 10, D 10, D 10, D 10, D 10, B 9, B 8, D 9

2nd Tenor part: B 7, D 8, B 8, B 8, B 8, B 8, B 8, D 8, B 7, D 9, D 9, B 7, D 8, D 9, B 8, B 7, D 8

Baritone part: B 6, B 6, B 7, B 7, B 7, B 7, B 7, B 6, B 6, B 7, B 7, B 7, B 7, B 7, B 7, B 6, B 6

Bass part: B 4, D 3, B 4, B 4, B 4, B 4, B 4, D 3, B 4, D 5, D 5, D 5, D 5, B 4, B 4, B 4, D 3

Second system of musical notation for four harmonica parts. The notation includes treble clefs and a key signature of one sharp (F#). The parts are labeled 1st Tenor, 2nd Tenor (Melody), Baritone, and Bass. Fingerings are indicated by numbers 1-10 below the notes.

1st Tenor part: B 9, B 9, B 9, B 9, B 9, D 9, B 8, B 9, D 9, D 9, B 8, D 9, B 8, D 9, B 9, B 9, B 9, B 9, B 9, D 9, B 8

2nd Tenor part: B 8, B 8, B 8, B 8, B 8, D 8, B 7, B 8, D 8, D 8, B 8, D 8, B 7, D 8, B 8, B 8, B 8, B 8, B 8, D 8, B 7

Baritone part: B 7, B 7, B 7, B 7, B 7, B 6, B 6, D 7, D 7, D 7, D 7, D 7, D 7, B 6, B 6, B 7, B 7, B 7, B 7, B 7, B 6, B 6

Bass part: B 4, B 4, B 4, B 4, B 4, D 3, B 4, B 6, B 6, B 6, B 6, B 6, B 6, B 4, D 3, B 4, B 4, B 4, B 4, B 4, D 3, B 4

Third system of musical notation for four harmonica parts. The notation includes treble clefs and a key signature of one sharp (F#). The parts are labeled 1st Tenor, 2nd Tenor (Melody), Baritone, and Bass. Fingerings are indicated by numbers 1-10 below the notes.

1st Tenor part: D 10, D 10, D 10, D 10, D 10, B 9, B 8, D 9, B 9, D 10, B 9, B 9, D 9, B 9, D 9, D 9, B 8

2nd Tenor part: D 9, D 9, B 7, D 8, D 9, B 8, B 7, D 8, B 8, D 9, B 8, B 8, D 8, B 8, D 8, D 8, B 7

Baritone part: B 7, B 7, B 7, B 7, B 7, B 6, B 6, B 7, B 7, B 7, D 7, D 7, D 7, B 6, B 6

Bass part: D 5, D 5, D 5, D 5, B 4, B 4, B 4, D 3, B 4, D 5, B 6, B 6, B 6, B 6, B 6, D 3, B 4

Reverie

Quartet for four harmonicas in C or G, etc.

Soprano part

Alto part

Tenor part

Bass part

B 9 D 9 B 8 D 9 B 8 D 8 B 8 D B 9 9 10 B B 9 9

B 7 B 7 D 8 B D D B D D D B B B D D B D D B D B

B 6 D 6 B 6 D D B D B B D 5 B D D B D 5 B D B D

B 5 D 5 B 5 D B D B B B B D B D B D B D B B

B 8 D 9 B 9 B D D D D B B D 8 B D B D 10

B 7 D 7 B 7 B 7 D D B D B B D D B D B D B D D

B 6 B 6 B 6 D 6 D 5 4 B 5 D 5 B 6 B 7

B 4 D 4 B 5 D 5 D 4 B 6 B 4 B 6 D 6 B 4 D 4 B 5 D 5 B 5 4

D 8 B 8 D 9 B 9 B 10 D 10 B 9 B 8 7 B 8 7 D 8 B 7

D 7 B 7 D 7 B 7 D 7 B 7 B 7 D 9 B 7 B 7 B 5 7 B 7 B 6

B 6 B D B D B D B D B B B D B B

D 3 D 5 B 5 D 5 D 4 B 4 D 5 D 5 B 5 D 5 B 6 B 6 B 4

47

Andante

1st Tenor
part

B	D	B	B	D	B	B	B	D	B	D	D	B	B	D	B	B	B	B
7	8	8	8	9	8	8	8	10	9	9	9	8	7	8	8	8	9	8

2nd Tenor
part
(*Melody*)

[illegible]

Baritone
part

B	B	B	B	B	B	B	B	D	D	B	D	B	B	B	B	B	B
6	6	7	7	7	7	6	6	5	5	7	6	7	6	6	7	6	6

Bass part

$\frac{B}{4} \frac{D}{3}$ $\frac{B}{4}$ $\frac{B}{4} \frac{D}{5}$ $\frac{B}{4}$ $\frac{B}{4} \frac{B}{4}$ $\frac{B}{4} \frac{B}{4}$ $\frac{D}{5}$ $\frac{D}{5}$ $\frac{D}{5}$ $\frac{D}{5}$ $\frac{B}{4}$ $\frac{B}{4} \frac{D}{3}$ $\frac{B}{4}$ $\frac{B}{4}$ $\frac{B}{4}$ $\frac{B}{4}$

[illegible][illegible][illegible]

The first staff of music shows a sequence of notes on a treble clef staff. The notes are D4, D4, D4, D4, D4, B3, B3, B3, B3, D4, D4, B3, B3, D4, D4, B3, B3. Below each note is its corresponding chord symbol: D₅, D₅, D₅, D₅, D₅, B₆, B₆, B₆, B₆, D₅, D₅, B₄, B₄, D₃, B₄, B₄, D₅. A double bar line appears after the eighth measure.

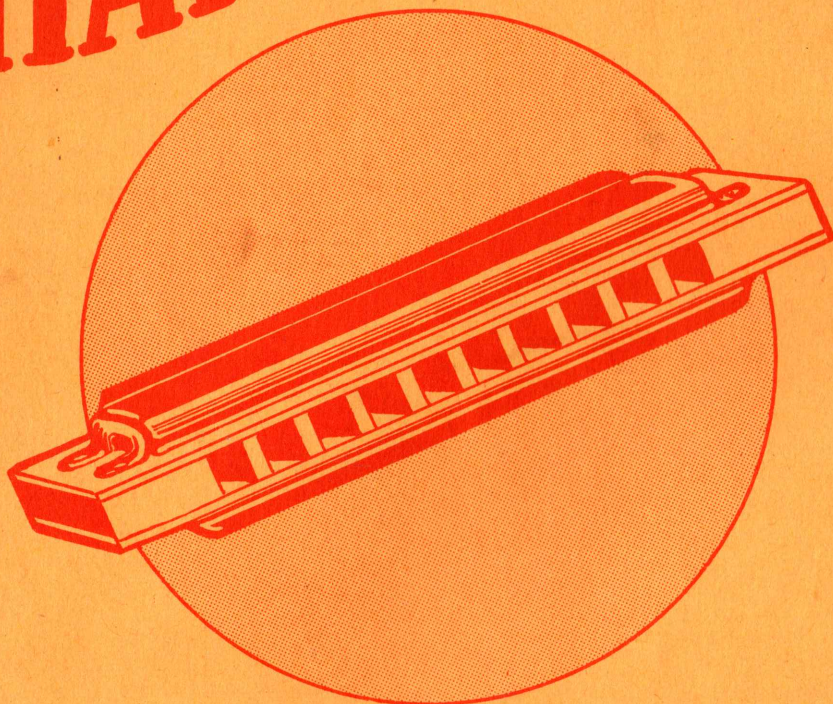
First staff of music for 'The Rose Tree'. The melody is written on a treble clef staff. The notes are: D4 (quarter), B3 (quarter), D4 (quarter), D4 (quarter), B3 (quarter), B3 (quarter), D4 (quarter), B3 (quarter), B3 (quarter), B3 (quarter), B3 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), B3 (quarter). The notes are grouped into measures: (D4 B3 D4 D4 B3), (B3 D4 B3 B3 B3 B3), (D4 D4 D4 D4 D4 D4), (D4 D4 D4 D4 B3).

B7 D7 D6 B7 B6 B5 D5 B6 B7 B8 B7 D8 B7 D6 B7 B7 B7 D7 B7 D8 D8 B7

D₅ D₅ B₇ D₆ B₇ B₆ B₆ B₇ B₆ B₇ B₆ D₆ D₆ B₇ D₆ D₆ D₆ B₆ D₆ D₇ D₇ B₆

First staff of music for 'The Rose Tree'. The melody is written on a treble clef staff. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics 'The Rose Tree' are written below the staff.

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